Club Sandwich

WINTER 1997 No.84

A GROUNDBREAKING YEAR

in this edition...

TWO REASONS TO FILL THE ALBERT HALL

FILMING A BEAUTIFUL NIGHT

BLOCKING OXFORD STREET

LOOKING BACK ON AN INCREDIBLE YEAR

LINDA'S DIARY FOR '98

...and much more

PHOTOGRAPH: RICHARD YOUNGHUSBAND

SUE'S LETTER

As 1997 winds to a close, with the holiday season fast approaching, we here at the *Sandwich* cast a backwards glance over a most extraordinary twelve months packed with McCartney activities. So varied and hectic has been Paul's schedule that those around him could only stand in awe of a man whose artistic projects and energy just keep going from strength to strength. Surely this must have been the busiest autumn in years!

Geoff Baker reflects upon Paul's creative burst of activity in A YEAR OF LIVING FAMOUSLY, and our other *Sandwich* fillings highlight the multiplicity of events since our last issue.

The autumn kicked off with the spectacular and unforgettable Music For Montserrat concert, a truly great rock and roll event staged in London at the Royal Albert Hall on 15 September, with Paul topping a superstar bill. (See ANOTHER REASON TO FILL THE ALBERT HALL.) With that behind us, it only seemed a moment before we were back there again to witness the world premiere of Paul's latest classic work, *Standing Stone*, which was rapturously received by its audience on another memorable evening (see A NIGHT OF TRIUMPH). The hat-trick of events was completed on 19 November with the American premiere of *Standing Stone* at Carnegie Hall in New York, an underscoring of its London success. Paul directly followed this with a very special TV appearance on *The Oprah Winfrey Show*, aired in the States on 24 November and again on 19 December.

During the second week of October a visitor from Mars would have been forgiven for thinking that British life was dominated by a family called McCartney, as it was then, day after day. On Tuesday 15th there was the premiere of *Standing Stone* in London. Wednesday 16th saw daughter Stella's debut catwalk show at the fashion house of Chloé in Paris, received with critical acclaim and columns upon columns of newspaper coverage for weeks to follow. On Thursday 17th Paul was back in London, stopping the traffic on Oxford Street when he re-opened the revamped HMV record store and did a mammoth autograph-signing stint (see THE HMV SIGNING SESSION). Any of these events in themselves would have been taxing for most people, but Paul simply took them in his stride (although those who camped overnight on the Oxford Street pavement hardly did – it was like Beatlemania all over again!).

As the year rounds off we are waiting to view John Schlesinger's video of the poigant song 'Little Willow', Paul's contribution to the *Diana, Princess Of Wales Tribute Album*, set for worldwide release on 1 December and certain to be a huge-seller. Another seasonal hit will surely be Paul's single 'Beautiful Night', released in the UK on 15 December - I hope you caught the exclusive British preview screening of its accompanying video on 6 December in *The Chart Show* on ITV. Mark Lewisohn goes behind the scenes for us on the shoot in MAKE IT A BEAUTIFUL NIGHT FOR ME.

So we take our leave of 1997 and look forward to next year with FOR A GREAT '98, which focuses on Linda's new desk diary (her first since the Nashville Diary of 1974), a superb holiday present. Please note, too, that Linda has contributed some wonderful photographic images for the Christmas cards issued by the British-based cancer charity BACUP. Not only are they lovely cards but their purchase helps a truly worthy cause. British-based *CS* readers may obtain the cards by phoning 0171-696 9003 and paying by credit card. There are six different designs – but don't worry if the cards arrive too late for use this Christmas – you could use them next year instead!

As our 20th anniversary year ends, it only remains for me, once again, to send Season's Greetings to all our readers, from everyone here at *Club Sandwich*. Have a splendid holiday and a happy, healthy new year!

Sue

PHOTOGRAPH: DAVID MODELL

A night of triumph

Paul McCartney's *Standing Stone* was launched with a resounding fanfare in London. Mark Lewisohn reflects on the latest twist in a pioneering musical journey

Two recording engineers who worked with the Beatles 30 years ago once gave me specific recollections that remain relevant today when considering the music of Paul McCartney.

"There's one thing they always used to say," one told me. "'There's no such word as *can't*'. 'What do you mean *can't*?' The word just wasn't in their vocabulary. There was always a way around any problem. If they had an idea – any idea - they thought it must be possible to do it."

"The Beatles were always very opportunistic and very positive," remembered another. "At one point we accidentally made a curious sound on the tape and they not only wanted to keep it on the recording but also asked us to deliberately repeat that same sound again. Other groups would have been annoyed but the Beatles capitalised on the mistake."

Sitting in an empty Royal Albert Hall a few hours ahead of the premiere, it was clear that Paul's philosophy hasn't altered one iota. Speaking in hushed tones as the Brodsky Quartet briskly rehearsed their performance of 'Inebriation', Paul explained how someone once told him that the viola and cello rarely feature prominently in the work of a string quartet, and that it's unseemly for a composer to write just for these two instruments, excluding the violins. So Paul went out of his way to do just that. *Who* says you can't?

It's the same principle that has stood Paul in great stead for some 35 years. The same principle that encouraged Paul and John to tell George Martin in 1962 "I know for the first single we're supposed to record what you tell us to do, but we want to cut one of our own songs instead." The same principle that led to all of the Beatles' and Paul's many "firsts" over the years. If you follow your instincts you'll be a revolutionary and do things on your own terms. Naturally, not everything is going to fire – hence Paul's quote in the last *CS*, "This, for all its faults, is mine. So, win or lose, I get the blame" – but it's true too, as Paul also pointed out, that if he follows a text book then his work will be shaped by the author of that book, whereas if he follows his instincts, he has an original angle.

PHOTOGRAPH: DAVID MODELL

That *Standing Stone* is an "original angle" is beyond question. *Paul McCartney's Liverpool Oratorio*, unveiled six years ago, was jointly composed with Carl Davis. *Standing Stone* is Paul's and Paul's alone and the place of a Carl Davis has been taken by a computer. Don't misunderstand this – all of the music, and the remarkably melodic final movement 'Celebration', came out of Paul's head and nowhere else. But the computer was used to notate his composition and simultaneously score and sound it for orchestral instruments. And when the computer software – programmed, of course, by human hand – added notes Paul that was attempting to erase, the resulting "tone clusters" so intrigued the composer that he started to intentionally subvert the computer process in order to make more. "I started to enjoy some of the 'mistakes'," Paul admits, "realising that if I had thought them up then I would have rejected them. Since they happened by accident and sounded strong, I thought it would be an interesting way to write. I put in anything that was atonal, anything that was disturbing, but my natural inclination made sure I underpinned it all with a melody."

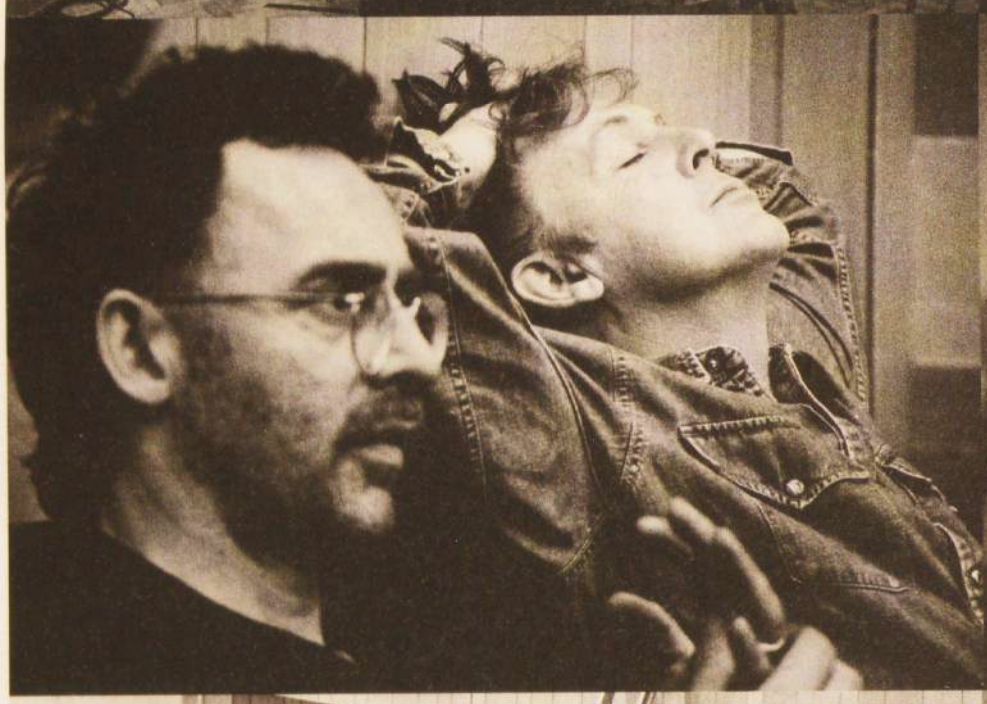
You don't need to be a musical genius to realise that *Standing Stone* is the least simplistic piece of work Paul has ever composed. This, inevitably, makes it harder to latch on to. It has no soloists, no songs, just what Paul calls "colours and effects". To be sure, Paul knew what he was doing, by ear, as he composed the 75 minute extravaganza, but if it *happened* to include any of those famous pandiatonic clusters, then we're back to the happy accidents syndrome once again. Because of its occasional atonality, reaction has been mixed, with some excellent notices and others less than kind, a fact predicted by Paul. But he stands by his work – and so he should. Did Beethoven and Stravinsky attract universally great reviews when their music was new? It's easy to carp, less easy to do.

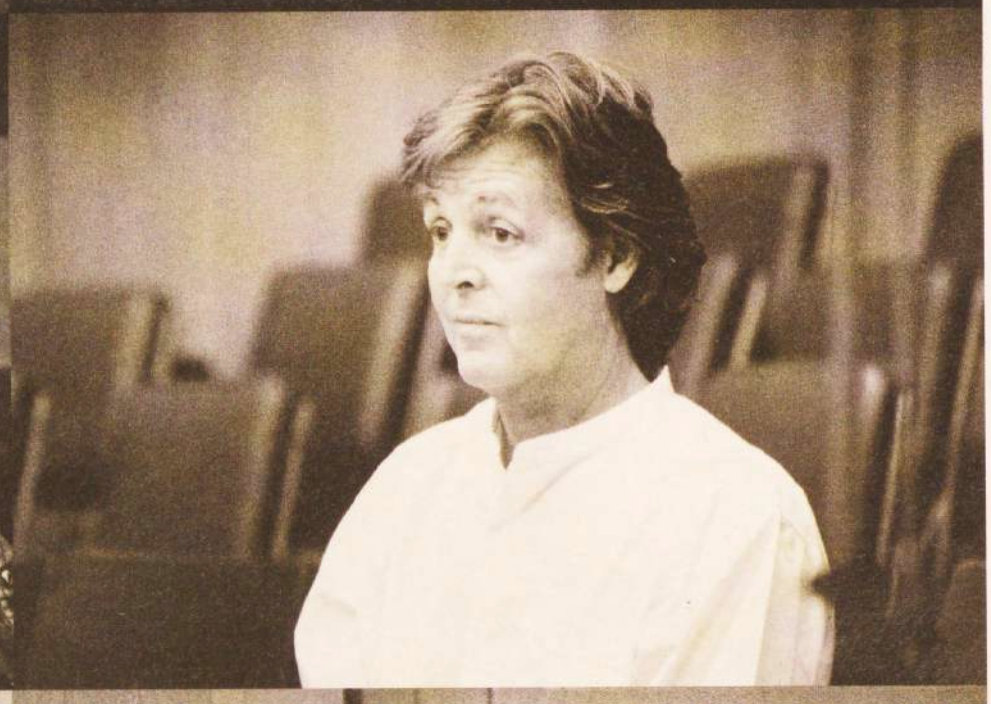
And certainly the premiere performance was a fabulous success. The Royal Albert Hall was full to its 5300 capacity. Paul and Linda sat among family and friends, and Paul took to the stage at the end to congratulate the *Standing Stone* conductor Lawrence Foster and receive the audience's warm, fulsome delight. As "flutter fetti" – thousands of specially printed tiny slips of paper – cascaded down from the roof of the grand old building, Paul was urged back to the stage no fewer than six times by the wildly appreciative audience.

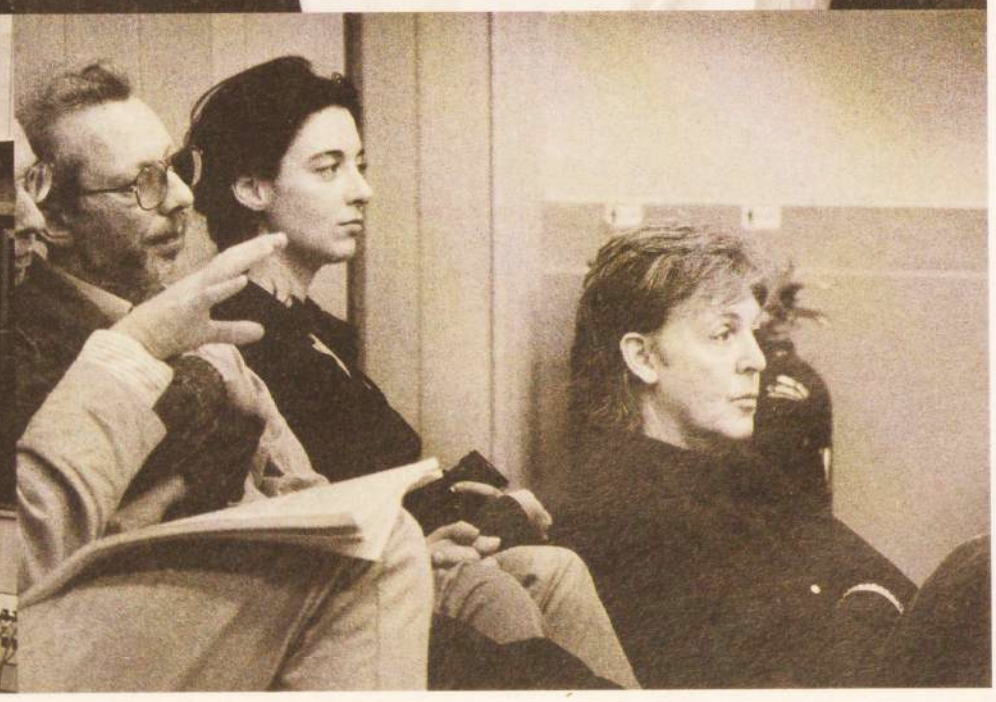
Standing Stone is the latest and perhaps least predictable landmark in a life-long musical journey packed with unobvious moves. Rejecting a suggestion in the pre-concert press conference that it marked a permanent switch from rock music to classical, Paul was quick to remind a journalist that only a month earlier he was on this same Albert Hall stage rocking out to 'Kansas City'. And don't go calling it classical either, it's "contemporary orchestral music", he might have added, as he did a few days earlier in a BBC radio interview.

The world famous Grand National horse race takes place every year in Liverpool. So it's appropriate, really, that the city's most famous son should be the greatest fence jumper of them all.

PHOTOGRAPHS: DAVID EUSTACE







No wall big enough for these

Since the Beatles broke big, and since they broke up, Paul McCartney has been inundated with awards, of every shape and size and in virtually every country on Earth. In the United States of America, high-achieving record sales are recognised with awards from the Recording Industry Association Of America, gold, platinum and multi-platinum.
These are Paul's and the Beatles' RIAA awards...

Beatles Albums

The Beatles [White Album] **16 X PLATINUM**
The Beatles/1967-1970 **14 X PLATINUM**
The Beatles/1962-1966 **13 X PLATINUM**
Abbey Road **11 X PLATINUM**
Sgt Pepper's Lonely Hearts Club Band **11 X PLATINUM**
The Beatles Anthology 1 **8 X PLATINUM**
Rubber Soul **6 X PLATINUM**
Magical Mystery Tour **5 X PLATINUM**
Meet The Beatles! **5 X PLATINUM**
Live At The BBC **4 X PLATINUM**
Revolver **4 X PLATINUM**
Beatles '65 **3 X PLATINUM**
The Beatles Anthology 2 **3 X PLATINUM**
The Beatles Anthology 3 **3 X PLATINUM**
Help! **3 X PLATINUM**
Hey Jude **3 X PLATINUM**
The Beatles' Second Album **2 X PLATINUM**
Something New **2 X PLATINUM**
20 Greatest Hits **2 X PLATINUM**
"Yesterday"... And Today **2 X PLATINUM**
The Beatles At The Hollywood Bowl **PLATINUM**
Beatles VI **PLATINUM**
The Early Beatles **PLATINUM**
A Hard Day's Night **PLATINUM**
Let It Be **PLATINUM**
Love Songs **PLATINUM**
Past Masters: Volume 1 **PLATINUM**
Past Masters: Volume 2 **PLATINUM**
Please Please Me **PLATINUM**
Rock 'n' Roll Music **PLATINUM**
Rock 'n' Roll Music: Volume 1 **PLATINUM**
Rock 'n' Roll Music: Volume 2 **PLATINUM**
Yellow Submarine **PLATINUM**
Beatles For Sale **GOLD**
The Beatles Story **GOLD**
Rarities **GOLD**
Reel Music **GOLD**
With The Beatles **GOLD**

Beatles Singles

All You Need Is Love **GOLD**
The Ballad Of John And Yoko **GOLD**
Can't Buy Me Love **GOLD**
Eight Days A Week **GOLD**
Free As A Bird **GOLD**
Get Back **GOLD**
A Hard Day's Night **GOLD**
Hello, Goodbye **GOLD**
Help! **GOLD**
Hey Jude **GOLD**
I Feel Fine **GOLD**
I Want To Hold Your Hand **GOLD**
Lady Madonna **GOLD**
Let It Be **GOLD**
Nowhere Man **GOLD**
Paperback Writer **GOLD**
Penny Lane **GOLD**
Real Love **GOLD**
Something **GOLD**
We Can Work It Out **GOLD**
Yellow Submarine **GOLD**
Yesterday **GOLD**

Paul's Albums

Band On The Run **3 X PLATINUM**
McCartney **2 X PLATINUM**
All The Best! **PLATINUM**
Back To The Egg **PLATINUM**
London Town **PLATINUM**
Pipes Of Peace **PLATINUM**
Ram **PLATINUM**
Tripping The Live Fantastic – Highlights! **PLATINUM**
Tug Of War **PLATINUM**
Venus And Mars **PLATINUM**
Wings At The Speed Of Sound **PLATINUM**
Wings Greatest **PLATINUM**
Wings Over America **PLATINUM**
Flaming Pie **GOLD**
Flowers In The Dirt **GOLD**
Give My Regards To Broad Street **GOLD**
McCartney II **GOLD**
Off The Ground **GOLD**
Red Rose Speedway **GOLD**
Wild Life **GOLD**

Paul's Singles

Say Say Say **PLATINUM**
Band On The Run **GOLD**
Coming Up **GOLD**
Ebony And Ivory **GOLD**
Goodnight Tonight **GOLD**
Let 'Em In **GOLD**
Listen To What The Man Said **GOLD**
Live And Let Die **GOLD**
My Love **GOLD**
Silly Love Songs **GOLD**
Uncle Albert/Admiral Halsey **GOLD**

PHOTOGRAPH: MARK ALLAN

To save your calculator batteries, Paul has received 149 platinum awards for 46 albums (and, of course, they all went gold first), 12 gold albums, 1 platinum single and 32 gold singles, for US record sales alone.

NOTES:

From 1958 to 1974, gold was the only award for an album that had generated $1 million in sales at manufacturer wholesale prices. From 1975, gold albums also must have sold 500,000 copies. Platinum albums were introduced in 1976 to reward sales of one million copies. Multi-platinum albums were introduced in 1985 to reward succeeding millions of copies sold.

From 1958 to 1988, gold was the only award for a single selling one million copies. Platinum singles were awarded from 1976 for sales of two million copies. Since 1989 these criteria have been reduced: gold singles are awarded for sales of 500,000, platinum for one million.

British-released Beatles albums were introduced into America in 1987, and the original 1960s US albums have since been phased out.

A year of living famously

Geoff Baker looks back in wonder

There are years of living dangerously and years of living quietly. And then there's 1963, 1967, 1970, 1973, 1982, 1989-90, 1993 and 1997 – years of living famously.

From Day One, 1997 has been a blast. On New Year's Day Paul McCartney got to make his wife a Lady (not that he needed the tap of Edward the Confessor's sword to confirm that). And then, WHOOOOOOOOOOSH, where did this year go?

It went, as will many other years to come, hell-bent on the train to triumph. At the time, dead early on, I believed it was going to be like being on tour without moving anywhere. And so it was, and is. Never mind Beautiful Night, we're talking Beautiful *Year*.

Thirty years after *Sgt Pepper* and Paul is still setting the pace, laying down yardsticks and milestones with *Flaming Pie*. What a result *that* has been. And is being. I remember when I was working on *The Beatles Anthology* with dear Derek, and the critics were musing how the Fabs would sound if they were recording now; at the time, neither Derek nor I nor anyone else – except one guy – knew that the answer was a pie gently cooking in the oven.

I don't know what to say about *Flaming Pie* that hasn't been said, and that can top *Q* magazine's opinion that it is "the sound of a pop genius". Suffice that the guy who claims that "the hardest act to follow is yourself" just followed himself, and made it look easy. Everyone likes it, from my Auntie Pam to President Clinton.

Mister President, of course, "guested" on that VH1 special, the Internet show for which Paul set *another* world record – three million questions logged on the Net to the most sought-after man on the globe.

And talking of millions, watch that 'Yesterday'. I happen to know that pretty soon those people who compile the numbers on these things will reveal that it was in 1997 that 'Yesterday' passed the seven millionth airplay mark in the USA alone. (For the mathematics junkies out there, that's the equivalent of 25 plays an hour, every hour, 24 hours a day, every day since 1965.)

And what else? The year of 1997 will go down as the time when Go Veggie began to Go Global, as Lady Mac's dream took hold and started to spread around the world, saving lives and making sense. Watch my words: this is the food of the future, and the future kicked in this year. And while you're watching, prepare to check out the *stunning* advance in photography that Linda has started through her collaboration with Brian Clarke at their exhibition of stained-glass photography in Switzerland. Speaking in my honoured capacity as a stained-glass window, it's lusciously breathtaking.

And what else? It's been the year of *Standing Stone*, of course. Triumph or what? At the time of writing it has spent five – no, scrub that – *six* weeks at number one in the classical charts. Six *centuries* from now people will still be playing it, wondering how it could have come from a man who cannot "read music". (Hah!)

And then there was the Concert For Montserrat, in which some of the greatest forces in rock and roll gathered to play their legends out, only to find themselves effortlessly topped by one flex of a pick on 'The End' chords.

And what else? John Schlesinger's eye-moistening video for 'Little Willow'; *that* kiss in the video for 'The World Tonight'; Buckingham Palace besieged once again by Macca fans; *Pies* signed in Oxford Street; the man inside revealed in Geoff Wonfor's human and humorous film *In The World Tonight*; standing ovations at the halls Albert and Carnegie, 40 years after Clubmoor; and Paul and Linda's "greatest achievements" all being, well, stellar.

And, to end the year, a video for 'Beautiful Night' that knocks your socks and rocks off, as it continues Paul's unwavering theme of love conquering all.

But the highlight? For me, that was watching Paul beat off the challenge of nominees including Noel Gallagher, Beck and Paul Weller and proudly make his way through a roomful of his peers at the Park Lane Hotel in London to receive *Q*'s Songwriter Award.

That's what matters, the songs. Always has, always will.

"Was the *Q* award for his career?," a pal asked me, "or just for this year?"

For this year, my friend. This year – and any other.

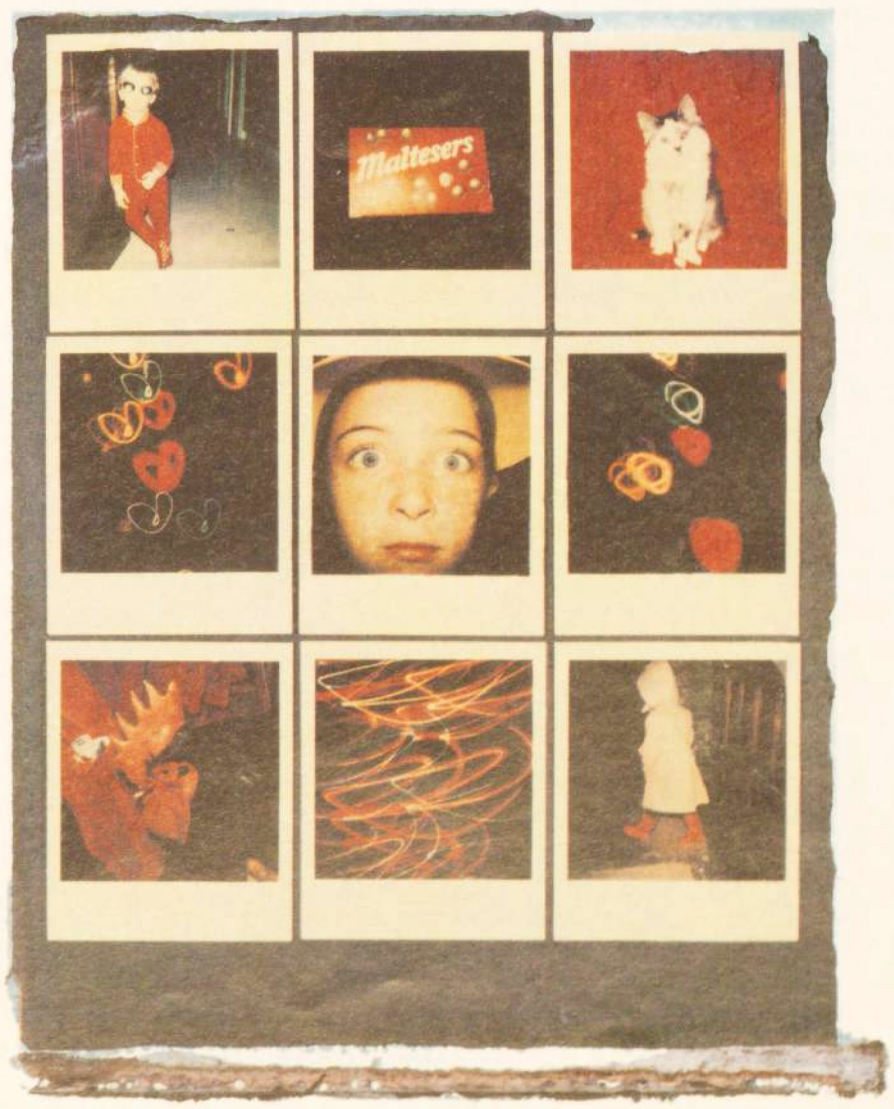
For a great '98...

...start your new year with Linda McCartney's Polaroid Diary

A drawer full of Polaroids, spanning some 30 years of photography, has yielded the latest edition in Linda McCartney's annual year-end production, a desk diary for 1998.

As usual, a worthy cause has been selected to benefit from its sale. BACUP is the leading national cancer charity in the UK, providing information, counselling and support for people with cancer, their families and friends. Although it helps more than 100,000 people every year, the charity relies entirely on voluntary contributions, and from goodwill gestures such as this.

The spiral-bound diary has been designed to provide a week-at-a-view, with a Polaroid image appearing on every facing page. Some pages show more than one, however, so there are 67 images in total, all previously unseen. The earliest shot was taken in the late 1960s, the most recent ones were taken especially for the diary, including the cover image – a photo of Christmas tree lights for which Linda moved the camera to produce a delightfully jazzy swirl of greens and reds.



PHOTOGRAPHS: LINDA McCARTNEY

All of the photographs are vivid and eye-catching, representing the sheer diversity of Linda's extensive Polaroid collection. True of Linda's every annual Christmas design, the result is both intriguing and surprising. Every home and office should have one; desk ownership is not compulsory.

Linda McCartney's Polaroid Diary, is available to Fun Club members through the latest Offers Sheet, and is also being sold in certain retail outlets in Britain. Those who do not want the diary but wish to send a donation to BACUP may do so, to 3 Bath Place, Rivington Street, London EC2A 3JR, England.

PHOTOGRAPH: DAVID EUSTACE

The HMV signing session

Widnes 1962. Liverpool 1963. Borås (Sweden) 1963. Paris 1993. London 1997. Mark Lewisohn witnesses a rare and remarkable event

PHOTOGRAPHS: HUGH THOMPSON

Those of a deeply cynical disposition might say that he did it just to promote *Standing Stone*. But while it is true that the *idea* was conceived with promotion in mind, Paul McCartney's session of record-signing and hand-shaking at the HMV Oxford Circus store in London on 16 October was typical of the man. An artist can promote a new record in any number of ways, but Paul continues to place himself before the public, the people he cherishes, in order, all right, to promote a record, but, much more than this, to spread a lot of happiness.

Doubting Thomases only had to see the faces of Paul's fans as they realised, usually a minute or so later, that they had met their idol, obtained his autograph, shaken his hand, exchanged greetings and points of view. I saw those faces: tears of joy, gleaming smiles and sheer, unadulterated, radiant delight. I kept thinking: Paul *doesn't have to do this*. He could have been at home, with his feet up, in front of the fire, still much loved by his fans, and selling only a few less records.

One can look fancifully at the connections: some people suggested that a "debt" had to be re-paid to HMV since it was because Brian Epstein took a Beatles tape into HMV's other Oxford Street store back in 1962 that the Beatles came to the attention of George Martin and EMI. Some say that HMV needed a big-name celebrity to re-open the Oxford Circus store after its temporary closure for an internal re-design. Others say that Paul had to be there, to receive the Composer of the Century award from the HMV managing director.

Really, though, no "debt" was due, someone else could have opened the store and the award could have been handed over in private, with a photo released to the press. The point to be made, once again, is that Paul really needn't have put himself out but for the fact that he wanted to meet the public face to face.

It was, of course, a scrum. All around the store, Oxford Street heaved with people, jammed on the pavement outside, packed on the pavement opposite, bursting on the tiny island in the middle of the street. People over the road, above M&S and other shops and offices, were hanging out of windows. Traffic speed was reduced to a snail's pace. As each red double-decker bus crawled by, people on the top deck craned to see what was going on and took photos.

Fans had started queuing the previous afternoon, those early-comers waiting through the night in order to meet Paul. One by one, as they arrived in front of him, he recognised familiar faces and was pleased, clearly, to have the opportunity to meet and say hello after all this time. He was the essence of friendliness and courteousness to everyone – he smiled, shook hands, added personal greetings to his autographs (happy birthday, etc), winked conspiratorially at people, listened carefully to what they said to him and chatted back. Little children were hoisted up to say hello. Paul posed for photos. One of the policemen on duty presented himself for an autograph and a picture. Paul signed record sleeves (*Flaming Pie* and *Standing Stone*) and also posters, photos and even one giant *Flaming Pie* fly-poster. He conducted some of the so-called "LIPA Scruffs" – a hardy band of McCartney fans, who sang aloud lines from 'Beautiful Night' – enjoying their enthusiasm.

Inevitably, a few who had queued were disappointed. But Paul sat behind a desk, scribbling with his marker pens, for 70 minutes, which is tiring work and a lot of signing. When it was over he grabbed a microphone and thanked everyone for coming along, saying, sincerely, what a fine time he'd had.

His decision to do this proves once again why Paul remains so popular. He's not "above" his fans but cares and puts himself out. It was another remarkable event in a storybook life.

Make it a beautiful night for me

(Oh, and my friend here wants one as well)

Out on location with Paul and the gang

Some people travel across countries and across borders to see Paul McCartney in concert or at a personal appearance. Others discover Paul playing beneath their window and don't bat an eyelid.

Life's like that.

Filming a sequence for the video to promote the new 'Beautiful Night' single, Paul was belting through the closing bars of the song just feet away from a block of flats in East London, when out stepped a man on to his balcony, a steaming mug of tea in his hand, and plonked himself down to watch. Then, a few gulps later, he disappeared inside his flat to find something better to do. It's enough to make a die-hard Macca fan spit.

Paul spent most of 28 October 1997 playing those last few bars of 'Beautiful Night' over and over and over again, as the film camera whirred at one location after another on the Nightingale Estate in Hackney. As a bitterly cold wind blew across the open spaces in between the tower blocks, Paul froze along with the rest of the crew and the onlookers while endeavouring to produce another winning video. The director, Julien Temple, had already filmed on location in Liverpool, without Paul, and the previous day Ringo Starr had added his on-camera contribution. Following the tower blocks shoot, one final date was scheduled, in the studio on 4 November, before filming was wrapped up.

Working in this bitty manner only serves to mystify those who attend just one of the shoots: you see 20 seconds of the video in isolation here, 10 seconds in isolation there, and you're left wondering how they could possibly fit into the overall picture. Just *why* are a dozen people chucking television sets out of those high windows? Everything will become clear in the end, lad. All in good time.

Paul and Linda arrived on location around eleven in the morning. Linda, who wouldn't be required on set for another nine hours, did the sensible thing on such a freezing-cold day and took shelter inside a warm Winnebago Adventurer to wile away the time in comfort. Needed on camera, on and off, for those next nine hours, Paul hopped in and out, appreciating the crispness of the day, and the glorious blue sky above the city of London.

Inevitably, some of the estate's residents stopped to see what was going on. The number of people necessary to staff a video shoot, with attendant caterers and whatnot, the generators that thrum away incessantly, to say nothing of the music blasting out intermittently, does tend to attract attention. All day long, Paul chatted amicably with any stranger who stopped to talk.

This is the essence of the man: despite his fame and fortune, Paul sees no reason why he should not chat with the ordinary, everyday people who wish to shake his hand, seek an autograph, snap a photo, have a conversation. As he reminded people when they asked him what he thought of the Nightingale Estate, he himself was raised in council accommodation: not tower blocks, admittedly, for they were a 1960s fiasco, but level housing. Not one to forget or lose sight of his roots, Paul is at ease with strangers, and goes out of his way to make them feel comfortable. He spent *hours* doing this at the 'Beautiful Night' shoot, making a massive impression upon everyone who met him. No request was too great: sign my hand, sign my jacket, sign this photo of my child, sign this person's get-well-soon card, hold my baby, pose with me for my Aunt Dolly's Christmas photo... he did it all.

In between the socialising, Paul filmed his 'Beautiful Night' performances with a backup band, Spud, that he had not laid eyes on before. Spud are a four-piece combo of A-level students from Ealing,

PHOTOGRAPHS: RICHARD HAUGHTON

across London, spotted by a scout for Julien Temple while playing a small gig at the Monarch Club. Now here they were: sped from obscurity to a gig with Paul McCartney inside just a few days.

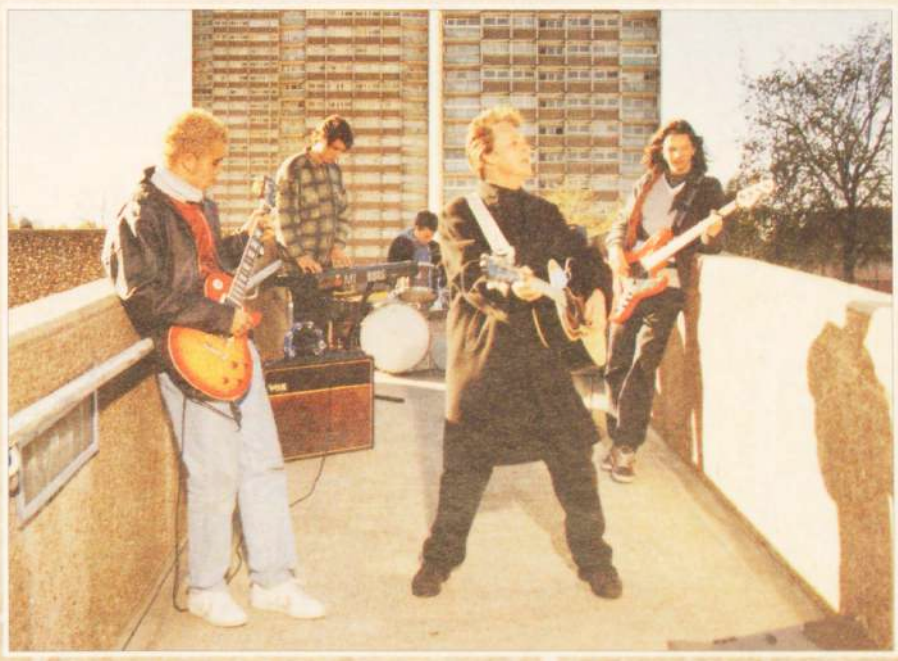
Life's like that.

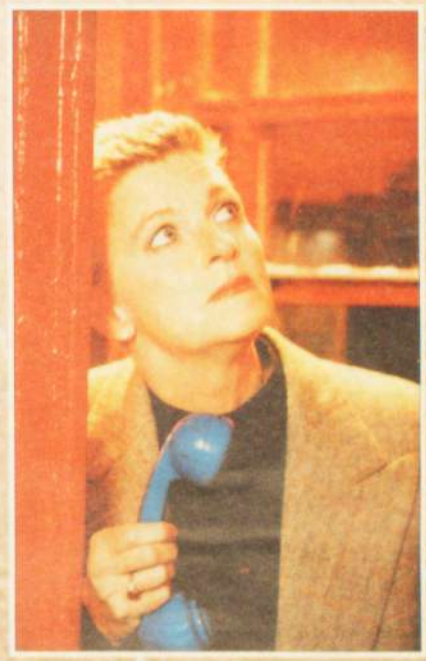
Paul spent a good deal of time talking with the four Spuds, answering their questions, proffering advice when they asked for it, encouraging them in their studies and musical ambitions. When their part was over, they left the video shoot and returned to Ealing with a fee in the post and the chance to write "worked with Paul McCartney" on their CV.

Video-wise, the highlight of the afternoon was the dropping, some dozen at a time, of 50 wrecked television sets from the eleventh and twelfth floors of Seaton Point, a tower block shortly to be demolished and so virtually empty. Although the sets tended to implode, scattering debris over only a small area, the danger inherent in such an action meant that everyone but the camera operator had to retire to a safe vantage point. (And said cameraman filmed the cascading televisions from behind and underneath a wooden construction.) The sight and sound of a dozen TV sets simultaneously crashing to the ground must have brought a smile to the face of Keith Moon if he was looking down, and it drew a larger and larger crowd of passers-by to the scene. But, again, everyone was well handled by Paul and a couple of good humoured community policeman.

As darkness descended, and the cold grew even more chilling, director Temple informed Paul that he had completed his day's work and that it was time for Linda to begin her's. Emerging from the Winnebago she spent the next couple of hours filming in a traditional red British telephone box, making a call while being illuminated by candles and pretending to observe something flying through the night sky. She also watched as a young man chased after a girl who had emerged from the tower block. Again, *why* will doubtless become clear when the video is edited.

The McCartneys had been on location for just shy of twelve hours when they were free to leave, to wend their way back to a warm hearth. Rock superstardom, McCartney style, doesn't mean endless holidays in the Bahamas – it can mean a bracing day in Hackney. But as they drove away they left behind them a community of well-wishers and both confirmed and new fans, as the residents of Nightingale Estate waved them on their way. Everyone, that is, except for the man from the balcony whose attention remained elsewhere.





Another reason to fill the Albert Hall

Having consumed tea with the best of them, Paul recently joined other rock giants in concert

One of the most common things said at a funeral is "why didn't we all meet up, and tell him how much we cared, *before* he died?" And one of the comments most frequently uttered at a star-packed rock charity concert is "What a pity that such a tragedy had to occur first".

Think about it. The Concert For Bangla Desh was organised to draw attention to, and raise money for, the millions of starving people in that country. Live Aid, ditto for Ethiopia. The Nelson Mandela concert was arranged to urge the release from jail of one of the world's great leaders. And now, in 1997, Music For Montserrat – organised to provide some financial salve to the residents of that beautiful Caribbean isle whose homes and lives have been ruined by volcanic eruptions.

Don't get me wrong. Whenever there's a serious problem it's always rock and roll stars who stand up to be counted, who show the way, whose compassion and generosity inspires the rest of us. Government ministers, typically, are the last to put their hands in their pockets. It's just a pity, is it not, that some of the greatest events in the history of rock music are so closely allied to tragedies. Perhaps one day there'll be a Live Aid II to celebrate mankind's achievements rather than compensate for its embarrassments. Unlikely, though.

That such great rock shows follow catastrophes is a pity in one other respect too: it casts a shadow over the concerts, tingeing the excitement with a sad hue. Music For Montserrat, a rock show of stupendous proportions that took place in London, at the Royal Albert Hall, on 15 September 1997, was a brilliant event but for the sadness of its cause.

All of the players were there for a reason: a connection with Montserrat. The first performer, Arrow, is one of the island's principal musicians, a fine exponent of soca music (a blend of soul and calypso). The others were on the bill because they had worked at George Martin's AIR recording studio on the island, a thriving operation from 1979 to 1989, when it was forced to close in the wake of another natural disaster to hit Montserrat, Hurricane Hugo. Our old friend Carl Perkins (who worked there with Paul on *Tug Of War*), Midge Ure, Jimmy Buffett, Phil Collins, Mark Knopfler, Sting, Eric Clapton, Elton John and Paul McCartney himself were all on the bill.

It was a truly remarkable line-up and a great show, and every musician not only worked for free but paid all his own expenses. George Martin graced the evening, too. Having worked tirelessly for some weeks to stage the concert, organising its every detail and publicising the event in the media, George was, as ever, the essence of humility and kindliness as he took to the stage at the beginning of and then throughout the concert, receiving a standing ovation from the audience. Declaring himself "very fond of that little island and its people", George spoke of its anguish but of the "immediate and very positive response" given to him by the rock stars when he put to them the idea of a benefit concert.

With every possible respect to the incredible talent on view, the audience reaction that greeted Paul McCartney's arrival on stage indicated that most people had come to see him. Introducing Paul on stage, George Martin recalled, "I met him when he was 20 years old and I was 36. And he grew into one of the greatest songwriters we have ever known. And he's now a knight of the realm, and still my buddy, pal and mate."

Noting that the last time he performed on stage at the Royal Albert Hall was 34 years ago to the day, 15 September 1963, Paul remarked to the audience "I didn't plan it that way!". Then, causing a tremor of excitement in the old venue, he launched into 'Yesterday'. When you've written scores of hits and hundreds of great songs it must be difficult to choose just three to sing on any one occasion, but 'Yesterday' seems to select itself. Paul stood centre-stage, his acoustic guitar slung across his chest, and performed what *has* to be his best known song. The audience, naturally, were ecstatic.

But what followed was perhaps even more special. As the stage filled with returning star players, as well as an orchestra conducted by George Martin and 40 piece gospel choir, Paul moved to the piano and picked out the opening notes that signalled the sublime 'Golden Slumbers' medley from *Abbey Road*. As the piece sped onward, through 'Carry That Weight' and into 'The End', and Phil Collins revelled in being able to perform Ringo's famous drum solo, Paul returned centre-stage to pick up the lead guitar and perform the fabulous sparring section with Eric Clapton and Mark Knopfler. The effect sent the audience wild, and screaming for more when everyone left the stage.

The concert, however, was not over, and the players returned to cram the stage for a two-song encore: a stunning version of 'Hey Jude', with Paul stepping back to let Elton and Sting sing some of the verses, and then, a real surprise: a blast through 'Kansas City'/'Hey-Hey-Hey-Hey!', in which Paul stood at the microphone, without an instrument, and rocked out. And he still has *that* voice.

"It's exciting to play together," Paul declared in a TV interview for the concert, speaking of Eric, Elton, Mark, Phil, Sting and others. "I've seen the guys in the corridors at recording studios, and maybe if you play a festival you might cross as you go off stage and they go on, but we've never actually worked together. We've had cups of tea together but we've never done much more than that."

The Music For Montserrat concert fixed this situation, and went some way to remedying the plight of the Montserratian people, who have seen their homes and livelihoods devastated by the volcanic eruptions. "Better than Live Aid," remarked the reviewer from *Mojo* magazine. It was, indeed, a perfect example of how rock stars can take a sad song and make it better.

PHOTOGRAPHS: MARK ALLAN

WRITE AWAY

Your chance to get questions answered

Q

Would you please tell me who else plays on The Fireman album? There isn't much info on the insert.

Debbi Gurski, Plymouth, Connecticut, USA

In fact, Debbi, there's none! For those who don't know, the album *strawberries oceans ships forest*, credited simply and mysteriously to The Fireman, was a collection of nine ambient dance music tracks put together by Paul and a London-based producer known as Youth, issued in December 1993. The tracks sampled a number of Paul's recordings from over the years, principally from the then current album *Off The Ground*, so although Paul and Youth were principally responsible for the sounds, the work of many other musicians is sloshing around in there too. If you're still confused, our best advice is to check out *Club Sandwich*'s piece about the album, published in #69 (Spring 1994).

Q

As an avid photo collector of Paul, I have never seen a picture of him with Jimi Hendrix. Were any taken? If so, could we please see them in *Club Sandwich*?

Greg Swan, Fairy Meadow, New South Wales, Australia

We're not aware of any photo showing Paul and Jimi together – more's the pity. If anyone out there knows of one could they please send to it *Club Sandwich*?

Q

Does the BBC still have the footage/show from the *Top Of The Pops* in April 1973 when Paul and Wings appeared in person to promote 'My Love'? I have not seen it since.

David Hughes, Newport, Wales

An enquiry with the BBC indicates that this performance has *not* been preserved, and may be lost forever. The entire 5 April 1973 programme was taped (the previous evening), and the 'My Love' section was shown again on 11 May, but the BBC's infamous and then prevalent 'wiping' policy resulted in both these *TOTP* editions being trashed. Typically, though, and stupidly, while the BBC scrapped the video they kept the studio paperwork – which shows that, on 5 April, Wings were bookended by Stuart Gillies singing 'Amanda' and Gary Glitter stomping through 'Hello, Hello, I'm Back Again'. Ah, they don't write 'em like those any more.

Incidentally, if anyone out there has this particular clip on video, or indeed Wings' rendition of 'Junior's Farm' from a 1974 *Top Of The Pops*, also wiped by the BBC, then would they please get in touch (using the address below) as we'd love to have these performances in the MPL archive.

Q

Having read the preview article about *Tropic Island Hum* in the Autumn 1996 *Club Sandwich*, I was thrilled to see a short extract from the animated film in the new video *Paul McCartney In The World Tonight*. It looks wonderful – the same qualities as the *Rupert* film in 1984. When will it be ready for release?

Cynthia Gale, Chalfont St Peter, England

The short answer, Cynthia, is 'watch this space'. *Tropic Island Hum* is approaching completion and the film will be unveiled in all its glory in 1998, probably at Easter. Hold on to your hat.

IF YOU HAVE A QUESTION THAT YOU WOULD LIKE ANSWERED SEND IT ALONG TO *CLUB SANDWICH*, PO BOX 110, WESTCLIFF, ESSEX, SS0 8NW, ENGLAND, MARKING YOUR POSTCARD OR ENVELOPE 'WRITE AWAY' IN THE TOP-LEFT CORNER. PLEASE DO NOT USE YOUR QUERY TO CARRY ANY OTHER REQUEST OR CLUB BUSINESS. WE REGRET THAT WE CANNOT RESPOND OUTSIDE OF THIS COLUMN.

INSPIRATION

Seeking out the spark behind the song

Music-hall 'turn' and radio/TV stars Ivory And Ebony, here performing in an early British television programme, may have been in Paul's memory-bank when he wrote 'Ebony And Ivory'. It was actually a quote that he heard from the British humorist Spike Milligan about black and white keys on a piano both being needed to create harmony.

MONDAY
JULY 7

11.0-12.0 DEMONSTRATION FILM

★ ★ ★

3.0 VARIETY
Introduced by Jack Anton
with
Douglas Byng
('The Indestructible Comedian')
Doreen Coburn (songs)
C. Denier Warren and Ike Hatch
('Ivory and Ebony')
Pat Kaye and Betty Jinkers
(songs and piano act)
Roy George (comedy violinist)
The Three Renowns
(burlesque adagio dancers)
Eric Robinson's Orchestra
Presented by Henry Caldwell

3.50-4.0 'Cartoonists' Corner'
HARRY RUTHERFORD

★ ★ ★

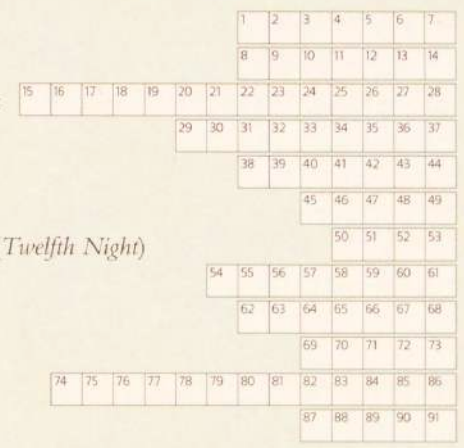
reproduced courtesy of *Radio Times*/BBC Worldwide Ltd.

Christmas Maccagram

Complete the solutions and transfer the letters, as numbered, to the panel.

When completed, the panel will reveal a quotation from John Keats, in the form of a request for his entertainment.

"One giant leap for ____ "
Amusement park
Story of a boy and his sister lost in a forest
Paul's song of most recent history
"My ____ for a horse" (*Richard III*)
Piece of turf dislodged by golfer
"If music be the ____ of love, play on" (*Twelfth Night*)
Standing Stone is such a work (4,4)
Above all, mainly
Customary, typical
Jeeves's employer (6,7)
Circus entertainer, buffoon



S	O	L	U	T	I	O	N
T	O	■	T	H	E		
A	U	T	U	M	N		
S	A	N	D	W	I	C	H
P	A	I	R	S			
P	U	Z	Z	L	E		

Victoria and	A	L	B	E	R	T	■
Antony and	C	L	E	O	P	A	T	R	A
Laurel and	H	A	R	D	Y	■			
Roland and	O	L	I	V	E	R	■		
Romulus and	R	E	M	U	S	■			
Aunt and	U	N	C	L	E	■			
Gilbert and	S	U	L	L	I	V	A	N	■
Paul and	L	I	N	D	A	■			
Holly and	I	V	Y	■					
Pins and	N	E	E	D	L	E	S	■	
Jacob and	E	S	A	U	■				

Mmmm... THOSE MAGICAL MUSICAL MACCA MOMENTS

1 The communion between Paul and the audience singing 'Hey Jude' on *Tripping The Live Fantastic*

2 The amazing sense of peace that flows through 'Little Willow'

3 The verse "That's why she walks..." in 'That Day Is Done'

4 The pipes in 'Mull Of Kintyre'

5 The incredible, powerful last "crashing in" in 'C'mon People'

6 All of 'Girl's School', and the thought of how great it may one day sound on stage

7 The fun of the entire *Unplugged* album, and especially Paul's class to get through the wrong words at the beginning of 'We Can Work It Out'

8 The verse "no less, no more" in 'Daytime Nightime Suffering'

9 The sound of the military snares in 'Tug Of War'

10 The first sounds in 'Hope Of Deliverance', and the happy smile on first little girl's face when she hears it

This list was kindly sent in by Club member Marcelo Claudio Lamela, of Buenos Aires, Argentina.

If you would like to list your ten favourite Magical Musical Macca Moments then please send them to *Club Sandwich*, PO Box 110, Westcliff, Essex, SSO 8NW, England, marking your postcard or envelope 'Mmmm...' in the top-left corner. Please do not use your submission to carry any other request or Club business.

PHOTOGRAPH: RICHARD HAUGHTON

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